

# HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

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Fig. 1.—BLACK POUL DE SOIE DRESS WITH BLACK CARRIÈRE PALETTE.  
For pattern of Pattern and description see Supplement, No. 17, Page 52, 53.

Fig. 2.—BLACK GRAY GRASS DRESS WITH HIGH WAIST AND TONGUE.  
For pattern of Pattern and description see Supplement, No. 17, Page 52, 53.

Fig. 3.—BLACK SKIN DRESS WITH BOWED WAIST.  
For pattern of Pattern and description see Supplement, No. 17, Page 52, 53.

Fig. 4.—BLACK POUL DE SOIE DRESS WITH BLACK VELVET TAIL.  
For pattern of Pattern and description see Supplement, No. 17, Page 52, 53, and 54.

DRESSES FOR YOUNG GIRLS.

of the next point, 7 ch., 1 ch. in the middle of the next point, again 15 ch., passing over the next, make a point in the following 10 ch., 1 ch. in the middle of the previously worked 7 ch., 11 ch., pass over the last of these and make a point in the following 15 ch., 1 ch. in every fourth stitch of the first worked 15 ch. Repeat from a. Then work on that side of the insertion on which the pattern is still firm, always alternating 1 ch. on the lower course of each point, and after that 11 ch. Finally, crochet on each side of the insertion one round of ch., one round of cross st., and one round of ch., scalloping, on each side of 5 ch. with one stitch with each side.

**Cravat Bow of Point Lace, Velvet, and Satin Ribbon.**

These pretty cravat bow consist of two tabs, which are made of point lace worked with velvet and loops and ends of black velvet and satin ribbon. The illustration shows the design for the tabs. For the manner of working point lace see *Supplement to Harper's Bazar*, Vol. III, No. 11. From the upper edge of the tabs on a plain foundation, which is covered with a lace. On the under side of the foundation sew a pla with which to fasten on the bow.

**Black Gros Grain Dress with Algerine Head.**

These black gros grain dress is cut hourglass-shaped in front; the waist and sleeves are trimmed with black velvet across finished with ruffles of black gros grain ribbon. Cut the waist from the pattern of the waist of Brown Faded Dress, *Harper's Bazar*, Vol. III, No. 2, Supplement, No. 5; and the sleeves from the pattern in *Harper's Bazar*, Vol. III, No. 2, Supplement, No. 11. Cut the waist yards of velvet, rib, and ruffles according to Fig. 20, Supplement. Make the chemise of tulle and gathered lace. The bodice head is of fine white Algerine head with tulle and satin stripes.

**LIFE IN ROME.**

HOTEL life in the Eternal City is neither the best nor the worst; and what least there is to it is not to be had cheaply. The apartments, after, for most people, but a poor alternative. Though this is not the place to make one's home, the pleasant apartments are to be had in the higher portion of the city's quarters—in the Trinità de' Monti, in the Via Sistina, Via Felice, Via Giorgione, and Via Capo in Case. If you want to please, you will be lucky to obtain what you require in this limited area. When that has been done, you will, perhaps, be surprised to find that dinner can not be cooked in the kitchen. Here, then, will you ever get it at all? Between the hours of four and seven every evening you will see scores arriving large in front of their hotels, and ascending with them the various staircases of the houses where visitors for the winter must do company. These in turn, or baskets, contain such a family dinner. It is, perhaps, to be thought that the result must be a cold, or, at least, a lukewarm meal. That terrible danger is carefully provided against. Inside the door is a waiter (dressed with care), and so skilfully managed is



WASHER FOR GIRL FROM 6 TO 8 YEARS OLD.  
For pattern and description see Supplement, No. XVI, Fig. 40-41.



CRAVAT BOW OF POINT LACE, VELVET, AND SATIN RIBBON.—FULL SIZE.

this heating apparatus that dinner always is, or, at least, always may be, served looking hot. And it is good, even in that condition? Well, one must not be too critical. When you are in Rome, you must do more or less as Romans do; and Romans are not such incorrigible gourmands as Londoners or Parisians. There is rather a want of variety in their diets, though you will taste what, perhaps, you never tasted before—wild-boar, hedgehog, and porcupine. And wash down your food, if you can, with the wine of the country. It is cheap, it is generous, it is wholesome. From the "old Roman," which Homer himself boasted was his food to offer to a prince, whatever by way of indigestion is a rural diet, is not so rare; but rich or native juice of the grape is not wanting, while the French and Portuguese whose you are accustomed to at home are in Rome not so much so. Just stop short of being as extreme, and you will do very well. There are no such appears to be had now among the Seven Hills as shed a lover round the laughing of Sallust, and found a vent for the spleen of Lucullus. Foreign apparatus will be absent from the board; but, after all, you did not come to eat, and be waited on by powdered footmen, and by dozens you will, perhaps, get to like the Roman simplicity.

If rules and chances were all that Rome had to hold out as bait to the intruder, and chances of other

kind, I do not think they would tempt thither as such crowds as they do. It is because the temptations are so numerous and so diverse that it is the most likely place to find a dinner at all, in the sense in which we understand that word. There may be much risk, but that will probably be lucky; and if you are lucky, you will have abundant sunshine, glorious skies, and mild temperatures. But what are all these if you can not dance and ride? Now, these are just the things that can be indulged in at Rome without any unreasonable limits. There are scores of people who go back to Rome winter after winter, driven thither only by their true inclinations. They know the ruins and churches by heart, and they are tired of them. Perhaps these men will be revolved their interest. But they will ride all day, and dance all night, and never grow tired of Rome. Society at Rome, whether fixed or floating, is extremely a dancing society. There is not much intermingling of social courtesy between the Romans and the several foreign visitors to this city. They talk dance; but they dance apart. One exception, however, must be noted. There are young Romans who are exceptionally noble, but lamentably poor; and these are dancing young women from a domestic Republic, in the presence, or with the expectation, of large fortunes—and between these two conditions there would seem to be the strongest moralistic sympathy. It is a case of white to red. A famous title and an enormous property require a little assistance; and a New York heiress desires to make herself with a married stock. This match will suffice to show that in Rome, as elsewhere, dancing promotes marrying and giving in marriage; and does not that from you see more than is popularity?

But the older crowd of Rome continues to the commonness whose changes, perhaps, reduce the longest. Good Rome, I say; but, in truth, the surrounding Campagna is as much Rome as the city itself. You may ride, and ride, but you will never go beyond rails. Tulle are the only means; and you seem to be galloping over a huge chariot wheel, whose tread is such and so strong, where never has laid its dust, and where play and nature have played havoc. For the space the unadorned Campagna is a garden, and the forest truly milky. You get your horse and gather a light pony. Lucky you, if you can find them and make it a low-gill! And almost every girl who visits Rome seems to ride; and you must take the first steamer of England on the rise of Palermo, beyond the neck of Sicilia, or, otherwise, foolish and harmful, from among the gray interlopers which bend by the neck of Sicily. Surely little choice enough. It is a common complaint, and perhaps not an unjust one, that life at Rome is somewhat monotonous, and that one has no choice but of a monotony of such or a monotony of such. If you can, then, go to Rome for a winter, and still believe rational. Not to have seen Rome is scarcely to have lived. To have seen it is to have seen it by a direct one to one again.



BLACK GROS GRAIN DRESS WITH ALGERINE HEAD.  
For pattern and description see Supplement, No. XII, Fig. 38.



WHITE CHEMISE HOOD WITH VELVET TRIMMINGS.  
For pattern and description see Supplement, No. XII, Fig. 38.





Fig. 1.—PUPPET WALKING DRESS.

Fig. 2.—SWISS MEXICO DRESS WITH TONGUE.

Fig. 3.—SWISS MEXICO DRESS WITH TONGUE.

Fig. 4.—WALKING DRESS FOR ELEGANT LADY.

Fig. 5.—SWISS MEXICO DRESS WITH TONGUE AND FLOUNDER.

For pattern see Suppl., No. XIV, Figs. 12 and 13.

For pattern see Supplement, No. VI, Figs. 10-11.

For pattern see Supplement, No. XV, Fig. 10.

they can call her disagreeable, and do. But the pretty woman who wears her beauty to all appearance successfully, never suffering it to be aggressive to other women nor witherily employ-  
ing it for the destruction of men, who is graceful in manner and

of a pleasant temper, who is frank and approachable, and does not seem to consider herself as something sacred and set apart from the world, because nature made her lovelier than the rest—the woman whom all unite in admiring, the popular person, the confidence of her sex.

The popular pretty woman is one who, take her as a young wife (and she must be married), honestly loves her husband, but does not thrust her affection into the face of the world, and never frets with him in public. Indeed, she tries with other men just enough to make time pass pleasantly, and enjoys a rapid walk or a lively conversation as much as when she was a woman, and before she was appreciated. She does not think it necessary to go about modestly timid, nor does she find it necessary for her dignity or her virtue to lower herself round with coldness or indifference to the multitude by way of proving her loyalty to one. Still, as it is notorious that she does love her husband, and so every one knows that they are perfectly content with each other, and therefore not on the lookout for enviousness, the men with whom she has those innocent little jokes, those transparent secrets, those animated conversations, that confidential tenderness and good understanding, do not make mistakes, and the very women belonging to them forget to be envious, even though she is so much admired. She is a mother too, and a fond one, so can sympathize with other mothers, and expiates on her nursery in the confidential chat over a cradle, as all fond mothers do and should. She keeps a well-managed house, and is notorious for the amount of needlework she gets through, and of which she is justly proud, not being ashamed to tell you that the dress you admire so much was made by her own hands, and she will give you with the pattern

if she likes; while the hours of even regular upholstery work, which she and her maid and her sewing-maid have got through with dispatch and credit. She gives dinners with a velvet of their own, and that have been evidently planned with careful thought



LADY'S WRAPPER WITH YOKES.

For pattern and description see Supplement, No. 21, Figs. 10-11.



LADY'S GOWN WRAPPER WITH CAP.

For pattern and description see Supplement, No. 2, Figs. 1-4.



**Noted Gimpure Edging for Covers, Curtains, etc.**

The foundation of this edging is straight netting thirteen squares wide, and is worked in pairs of eight and point de repasse, and also with shells. Work the under edge in button-hole stitch, and cut away the surplus material. The edging, worked with fine thread, makes a pretty trimming for buttons' holes.

**Boy's Suspenders, Figs. 1-3.**

Tuxedo suspenders are sometimes made like, exclusive of the button-hole tabs; the band which joins the levers is two inches long. With the exception of the plain into the entire suspenders are made of red twisted wool, in a kind of braided stitch. Begin the suspenders on the under edge of the back button-hole with a foundation of 8 st. (stitch), and on this knit fifty rounds plain, going backward and forward, and at the end of the first 10th round always within 1 st., then form a button-hole in the manner shown by the illustration. Now knit a row of braided stitch as follows: 1st round.—Day of the first and last 2 st., of the round always p. (pull) 1 and k. (knit) 1, out of the two middle st., always p. 1, so that the round now contains 21 st., 2d round.—Of each of the four stitches knit off over the second and then the first, so that these stitches cross each other. 3d round.—Slip the first st., and then of each two st., p. first the second and then the first, so that the st. shall cross each other on the right side of the work, i. e., on the same side as the stitches of the foregoing round; at the end of the round p. 1. Repeat these two rounds until the suspenders are of the requisite length. Then bind the stitches on the needle in two equal parts for the four button-hole tabs, and knit these plain: 1 in this form three button-holes in the manner shown by Fig. 1. On the side crocheted with black wool one round of st. (single crochet) over elastic cord. The front band is made as shown by the illustration. Form the button-holes on the wrong side with a piece of leather.

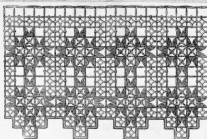
Fig. 2 shows a section of the suspenders in full size, worked in Tunisian cross crocheted stitch with strong white knitting cotton, and bordered with an open work edge of strong Turkish cotton and white cotton. Make the cross crocheted stitch as follows: 1st pattern row.—Work in the usual Tunisian stitch. In the first round of the second pattern row take of each two perpendicular rows first a single loop out of the second and then out of the first row on the needle, so that the two rows cross each other. The second round of this pattern row is crocheted as usual. Repeat the second row continually. The two button-hole tabs are worked, going backward and forward, in single crochet.

Fig. 3 shows a section of the suspenders in full size, worked in Tunisian cross crocheted stitch with strong white knitting cotton, and bordered with an open work edge of strong Turkish cotton and white cotton. Make the cross crocheted stitch as follows: 1st pattern row.—Work in the usual Tunisian stitch. In the first round of the second pattern row take of each two perpendicular rows first a single loop out of the second and then out of the first row on the needle, so that the two rows cross each other. The second round of this pattern row is crocheted as usual. Repeat the second row continually. The two button-hole tabs are worked, going backward and forward, in single crochet.

Fig. 2.—Section of Boy's Suspenders.—Full Size.

**Tapestry Design for Slippers, Sackels, Cushions, etc., Figs. 1 and 2.**

These designs serve for slippers, slippers, cushions, dining-night covers, etc. They are worked with



NOTED GIMPURE EDGING FOR COVERS, CURTAINS, ETC.



Fig. 1.—Boy's SUSPENDER AND CROCHET Suspenders.



Fig. 1.—Tapestry Design for Slippers, Sackels, Cushions, ETC.



Fig. 2.—Tapestry Design for Slippers, Sackels, Cushions, ETC.

appler wool in flannel silk in cross stitch or canvas. The description of symbols shows the colors to be used.

**Spring Toilettes for Children.**

Fig. 1.—New Boy's Jacket, 4 to 6 Years Old. The suit consists of trousers, vest, and jacket of brown satin, trimmed with wide and narrow wadded bands put on in the manner shown by the illustration, and jet buttons.

Fig. 2.—New Boy's Coat, 4 to 6 Years Old. Dress with present waist of blue alpaca, trimmed with black velvet ribbon. High tacked cascade blouse vest with long tailed sleeves.

Fig. 3.—New Boy's Jacket, 2 to 3 Years Old. Trousers, jacket, and vest of blue serge. The jacket is finished with a row of black velvet, Brown buttons.

**CASHMERE SHAWLS.**

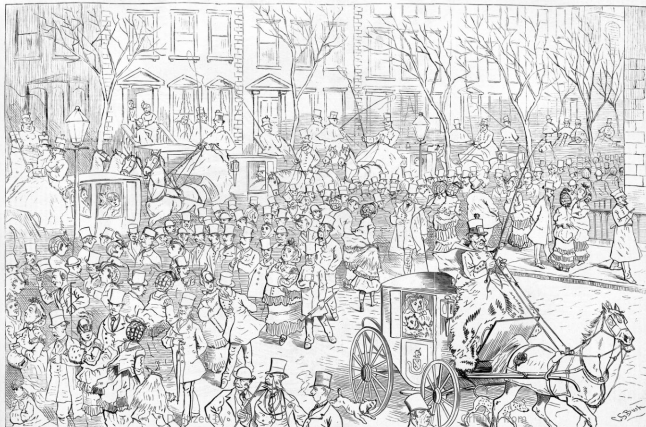
Cashmere shawls do not all come from Cashmere. A considerable proportion of this manufacture is now carried on in British territory. Between thirty and forty years ago it was entirely confined to Cashmere. But a terrible famine visited the land, and, in consequence, numbers of the shawl weavers emigrated to the Punjab, and settled in Unian, Surper, Munger, Tarnak, Jalore, &c. The best shawls of Punjab manufacture continue to flourish. But none of these can compete with the best shawls made in Cashmere itself. This is partly because the Punjab manufacturers are not able to obtain the finest species of wool, and partly on account of the inferiority of their drying, the excellence of which in Cashmere is attributed to some chemical peculiarity in the water.



Fig. 3.—Section of Boy's Suspenders.

Next on the list is the finest of Cashmere and Peshawar. It is used in the manufacture of the finer suits of shawls—rings being the center cloth or robe, with shawls, worn by Afghans and other Mohammedans of the western frontiers. This is sometimes called Cashmere Peshawar. Thence we come to the market shawl or Khoran





UNIVERSITY OF MICHIGAN  
 BROAD AVENUE AFTER CHURCH.—[DRAWN BY C. G. BOSS.]  
 UNIVERSITY OF MICHIGAN

## A RECEPTION AT THE WHITE HOUSE.

EVERY body goes to the President's Reception in Washington, and although it is consequently far from a select assemblage, yet every body enjoys attending.—Our high, no-faltering splendor in the Blue Room; the various, to survey the motley throng and behold the workings of your Republicanism; the low, to admire the high and to take lessons in advance for the time when their turn shall come. Practically as the hour arrives on the night of a levee's announce-

The vestibule is packed with a waiting mass of humanity, that grows thinner in substance as it approaches the Red Room, and is relieved to an orderly procession of two and two before reaching the President, where he stands at the entrance of the Blue Room, engaged in evening attire, about a different fashion from the two preceding Presidents, who used to come down from their desks gowns and in frock-coats, but entirely after a very appropriate and proper fashion when meeting ladies in full dress—or ladies. By the President's side stands Mrs. Grant, wearing, it may be, on this occasion, the

give her a remarkable resemblance to the Duchess of Kent in the old engravings of Victoria's wedding: there is the brilliant Mrs. Dickson, and her husband, with fiery beard and burning eyes, not far away; there too is Mrs. Cox, a somewhat somewhat of the old style, in flowered silk and lace stuff; and there in green silk and white lace, with a diamond of flowers, is the pretty and stately wife of the Secretary of the Treasury; with the latter is her daughter, in gray silk, with garnet-colored over dress lined with crimson muslin and ribbon. You are pleased at once with the affable and gracious manners of these

but of these immense chandeliers loaded with gas-jets and grates. The Marine Band from an adjoining gallery is blowing and a mighty music, and a mighty throng circles round and round the room, keeping step to the music. Here are some in their bonnets; some in fashions that have passed away so long since as to be totally forgotten now; here are age and infancy and infancy; and here are glory and beauty and fame. Here pass individuals with whose appearance you are familiar, either on the floors of Congress or elsewhere. One of them is Senator Tilden, perhaps, and you note a dark head, with its ap-



A RECEPTION AT THE WHITE HOUSE.—[FROM A SKETCH BY ROBERT J. MORGAN.]

ment, the great drive is a crush of coaches, so to say, of footmen and policemen, and a noisy, confused stir of people passes through the doors of the square porch—the only really fine thing about the White House building—and drawing themselves of their outer gear, which is sometimes ermine and sometimes sage—rags, we guess to say, which often the owner stands in exchange, unperceived or disregarded in the jam, for the velvet—they are coming to the President's actual, and are experiencing for themselves what a grip the hand has that has grasped power.

some down as at Prince Arthur's reception, and which the gossip said then was referred to in compliment to the British Grandee, a crimson velvet whose low courage is announced with a flash of Valenciennes, and with no demerit in her dark and abundant hair. The low light is favorable to the ladies who need her in receiving, is a formidable row of aquarried stiffness, instead of being sustained about the room in groups to make conversation and keep the scene lively and picturesque. Among them is Mrs. Fish, the soft pearl eyes of whose face harmonize with her pearl curls and pale, fair complexion, and

ladies, and here is said around you that they see the station and power which they enjoy quite as if in the manner here, or as if in motion ahead from their old ones.

Passing from the Blue Room, where chandeliers shed soft brilliance over the blue and gold paneling, the satin hangings, the great clusters of stately horse-shells on their gilt stands, and all the glowing clusters of sparkling velvet and uniform beneath, we pass through the Green Room of the suite into the East Room, a vast hall filled with portraits and mirrors, gilded with cedar and gold, and hanging with the tape and

marred skin and beard, that might have belonged to some of the Roman emperors, and you find that in all these strong characters—Baker, Delano, and all the rest—there is something of the unique very plainly pronounced. Here the lovely Josephine Paxton, with her large and bright eyes and sweet dreamy smile, waves aloft. Here you see the very face of Paul Hamilton, a radiance of blue silk and white lace, holding a sort of recreation of her own, as the old friends of her long residence in the place years ago ever, about her. The wares a singular piece of jewelry among the clusters on her chain; it is a little





"THE WHITE-FACED MYSTERIOUS-LOOKING HOUSEKEEPER ASKED IN A TREMULOUS VOICE WHICH WAS GUY'S WIFE."

ever her history may be due to entirely for above her present position, for when she does allow herself to tell the tale the manner and accent of a refined lady. Yes, there is a deep mystery about her, which is surely beyond my comprehension. I remember once when she had been talking for a long time about the life and her wonderful qualities, it suddenly happened to ask her some trivial question about her life before she came to Chertwell, but she looked at me so wild and frightened, that she really startled me. It was so terrified that I instantly changed the conversation, and rushed on so as to give her time to recover herself, and prevent her from discovering my feelings.

"Why, how very romantic!" said Hilda, with a smile. "You seem, from such circumstances, to have brought yourself to consider our very private household as almost a promise to disclose. I, for my part, look upon her as a very common person, so well-minded, so to say the least, as to be almost half-wild. As to her secret, that is nothing. I dare say she has seen better days. I have heard more than once of ladies in destitute or reduced circumstances who have been obliged to take to housekeeping. Alas, it is not luck. I'm sure it must be for better than being a governess."

"Well, if I am romantic, you are certainly prosaic enough. At all events I love Mrs. Hart. But come, Hilda, if you are going to write you must do so at once, for the letters are to be posted this afternoon."

Hilda instantly went to the desk and began her task. Zillah, however, went away. Her chagrin and disappointment were so great that she could not sit, and she even refused afterward to look at the note which Hilda showed her. In fact, after that she would never look at them at all.

Some time after this Zillah and Mrs. Hart were together on one of those frequent occasions which they made use of for confidential interviews. Somehow Zillah had turned the conversation from Guy to the subject of her correspondence, and gradually told all to Mrs. Hart. At this she looked deeply shocked and grieved.

"That girl," she said, "has some secret motive."

She spoke with a bitterness which Zillah had never before noticed in her.

"Secret motive?" she repeated, in wonder; "what in the world do you mean?"

"She is bad and deceitful," said Mrs. Hart, with energy; "you are trusting your life and honor in the hands of a false friend."

Zillah started back and looked at Mrs. Hart in utter wonder.

"I know," said she at last, "that you don't like Hilda, but I feel sure when you use such language about her. She is my child and dearest friend. She is my sister virtually. I have known her all my life, and know her to her heart's core. She is incapable of any dishonorable action, and she loves me like herself."

At Zillah's enthusiastic generosity was aroused in defending against Mrs. Hart's charge a friend whom she so dearly loved.

"Mrs. Hart really shock, my lord."

"My dear child," said she, "you know I would not hurt your feelings for the world. I am sorry. I will say nothing more about her, since you love her. But don't you feel that you are in a very false position?"

"But what can I do?" There is the difficulty about the handwriting. And then it has gone on so long.

"Write to him at all hazards," said Mrs. Hart, "and tell him every thing."

Zillah shook her head.

"Well, then—will you let me?"

"How can I? No; it must be done by myself—if it were done; and as to writing it myself—I can not."

Such a thought was indeed absurd. After all it seemed to her in itself nothing. She employed an amanuensis to compose these formal

notes which went to her name. And what took her there? To Mrs. Hart, whose whole life was bound up in Guy, it was impossible to look at this

matter except as to how it affected him. But Zillah had other feelings—other memories. The very proposal to write a "confession" first had been met with stern indignation. At once all her resistance was roused. Memory brought back again in vivid colors that hideous mockery of a marriage over the death-bed of her father, with reference to which, in spite of her changed feelings, she had never ceased to think that it could have been avoided, and ought to have been. Could she stoop to confess to the main any thing whatever? Impossible!

Yes, Hart did not know Zillah's thoughts. She supposed she was trying to find a way to extricate herself from her difficulty. So she made one further suggestion.

"Why not tell all to Lord Chertwell? 'You-if you can do that easily enough. He will understand all, and explain all.'"

"I can not," said Zillah, coldly. "It would be doubting my friend—the loving friend who is to me the same as a sister—who is the only consolation I have ever had. She is the one that I love dearest on earth, and to do any thing apart from her is impossible. You do not know her—I do—and I love her. For her I would give up every other friend."

At this Mrs. Hart looked sadly away, and then the master of the house entered. It was never again brought up.

#### BRIDAL TOILETTE

THIS magnificent bride dress is made of white fine grain, covered with gleaming ruffles of the same material, which edge the train and form a border in front. Clusters of orange blossoms adorn the sides of the collar and sleeves. The corsage is cut square in front, and finished with a lace chemise blouse. The sleeves are fitted and worn with point lace under-sleeves. Long voluminous ruff, fastened on with a cluster of orange blossoms, a trailing spray of which falls down the back and down over the shoulders. Trains of orange blossoms. No jewelry.



BRIDAL TOILETTE Original from

## PARIS MODES.

[FROM OUR OWN CORRESPONDENCE.]

DISSOLVED will be very much in vogue during the coming summer for every thing that is of silk—blossoms, dresses and bonnet trimmings; these colors are blue-green, bottle-green, garnet, amethyst, orchid, and brown. Dresses of fancy stuffs will be all of neutral tints—grey, mist, and dove—with trimmings either of rips or dots, of one of the dark shades. Rips is a silk tissue, somewhat thick at the sides; here is a gray grain fabric, rather dull in appearance, but very heavy to the touch. Of one of these two fabrics will be made all the bias folds, pleated ruffles, plinths, yokes, or edged with lace, fringe, or guipure—a word, all the ornaments that are used on dresses of whatever kind. For it is no longer sufficient to trim a dress with flowers; this tri-

sch and male taking the place of the wrappings; or, for a delicate costume, the pattern alone can be worn over the waist.

For this, silk, muslin, organdy, gauze, crape de Chine, etc., the trimming of the waist always takes the place of the wrappings; this trimming is composed of narrow flowers, ruffles, leaves, etc., arranged so as to simulate either a ribbon or square cape, large or small. Linen and silk bustle dresses are almost all trimmed with fresh leaves (made with hands), which are put to an immense variety of uses, and are employed for trimming legging, dresses, and wrappings.

Black patterns, either of cashmere or furs, are not, however, abandoned; the first are considered in summer as a safeguard against the sudden fall of the temperature; that is, not as an adornment, but a covering, and under this side are worn indifferently with all dresses. Fol-

low the number of these or five classes, separated from each other by a space of about twice the distance between two of the folds. Sometimes also the trimmings will be composed of bands of the same material as the dress, but of a darker shade, straight on the upper edge and cut in a wavy line on the other side, with the points edged with a bias fold of black silk. The width of one of these bands is about two inches. Where they are used, but for edging flowers, but for trimming a dress without flowers, they are set on in narrow bands and interlaced; that is, the first band, or the one nearest the bottom of the dress, is placed straight, with the points at the top, and the following band is set on in the contrary direction, so that the points of the two bands come together; the same method is followed in the second and third classes, if there are used on the dress. The waist and sleeves

is made of straw it is dignified by the name of a straw bonnet. The round hats are quite as extravagant in another direction; they are of exactly the dimensions required for a doll. Nevertheless, posing apart, it must be acknowledged that these hats and bonnets, which seem so ridiculous in the head, when set on the curls, braids, and crimps of the present costume, produce a charming effect, and make the wearers look young and pretty.

Little silk parasols are being prepared for the coming summer, entirely covered with small flowers, arranged either in masses or figures on a uniform ground, white or light gray. All the feathers in creation are laid under contribution—ostrich's, parrot's, and even pheasant's. It is an elegant option, nothing more.

One of the trimmings that will be most generally adopted will be of greenish de laise, of



SPRING FLOWERS.

ning must also again be trimmed with ruffles, wide or narrow; bias folds, large or small; fringe, plinths or crimped; and lace, black or white, plain or gathered.

Nothing can be imagined more complicated than the dress of the present day—I mean even that which is considered as representing modesty; the simplest suit is composed of five or six dress articles—the under-skirt, which is round and almost touches the ground; the main, looped at the sides or draped in the back; the high collar, ruffles or lace trimmings; the neck, ruffles or low voluminous bellies; and finally, the plinths, of the same material, which this year is unadorned by male straight and loose, or, at most, slightly gathered at the waist. It is generally shaded, and the dresses are very full. Thanks to this plinth, the dress can be more or less adorned, according to circumstances. One can go, enclosed, with only the high waist, the voluminous

skirt of black lace are worn first with dresses of the same material, thus forming a suit, or else with dark and only dark dresses.

For very low bustle necks are being prepared, very voluminous bellies, and composed of hangings set one above another, and almost all placed in masses; these necks are naturally made of the same material as the dresses for which they are designed, and take the place of all other wrappings.

Besides the flowers of all dimensions and styles which compose the majority of the trimmings designed for summer dresses, some dress trimmings will also be made, composed in general of one or three clusters of bias folds, either plain or edged on each side with black or white lace (if the dress is of silk), a ruche of the same shade as the folds, or very narrow fringe; these clusters of folds are always of an uneven number, three, five, or seven, and are placed on the dress

have the same trimming. Almost all the dresses of wrappings are made very large; those of dresses are sometimes large, but in this case they are worn over almost tight half-dresses; for the fashion of wearing richly-embroidered lingerie, discharging the use in the street during the day-time, is not yet adopted.

As I predicted in a former letter, crape de Chine, in all colors, is the most elegant and most universally approved fabric of the season. Bustles are made of this material. They are nothing but long edged necks, rather narrow, and tied behind or at the sides. Many cravats, and also bonnets, are made of crape de Chine. This material is somewhat too heavy for the latter use, and consequently unsuited to the face. Bonnets are higher than ever in front; and every thing is accumulated here in order to make an imposing diadem. The front of the bonnet is about two inches wide; and when this

the same color as the silk dress for which this trimming is designed. For example, a dress of golden-brown tulle has on the bodice those flowers of greenish de laise of the same shade, planted in a group; and after an interval of two inches, three narrower flowers of the same kind. High cravats, trimmed with plumed bouffles of the same material. Such with small tails, with a flower and hand rather flexible of greenish. Very large shoes, trimmed with greenish like the toe. No wrappings. The chief effort of the evening is in its simplicity and sobriety. The contrast between the luxurious silk and the velvet greenish is extraordinary. This kind of trimming will appear in all colors—blue or grey, green or pink, black or black, etc.

Here are a few dresses prepared to be worn at a brilliant marriage which is to take place in the latter part of May. Those of Harpée grey fice,





## Silk Braid, Figs. 1-4.

This braid is especially designed for silk dresses and pelisses. It consists of rolls made of strips of colored flannel one-fifth of an inch wide, which are sewed together as shown by Fig. 1, and then set on a piece of felt two-fifths of an inch thick. The felt is the original in six inches and a half long and three inches and a half wide, and is finished on one end and folded on the other. At regular intervals around the outer edge take stitches in the felt of double red silk wool. On the upper part first pass a piece of red cloth, which at the same time covers the stitches made by fastening on the rolls. Lastly, finish the upper part with a piece of red cloth cut from Fig. 67, Supplement; this cloth is underlaid in point B and worked with button-hole stitch in black silk, and forms a kind of pocket into which the hand may be put when using the braid. The design for the remainder, which is worked with black and red silk, is given by Fig. 57, Supplement; one of the star-shaped pieces is given by illustration Fig. 5.

## Infant's Knitted Bathing Sponge.

This bathing sponge consists of a cushion four inches in diameter, which is made of long and short ends of washed woolen cloth, and is then covered with pink wool knitted entirely plain. Over this an another of white eyelid wool. Join the pieces on the outer edge with single crochet stitches, and finish this with a row of points of pink wool. A loop worked in single crochet serves for hanging up the sponge.

## Breakfast Cap of Muslin and Linen Bands.

See illustration on page 325.

This breakfast cap is made of muslin. Valenciennes edging an inch wide, and four linen bands a fifth of an inch wide. Cut from Figs. 23 and 24, Supplement, each one piece, the latter last. Turn down the edge of the linen piece a fifth of an inch on the right side, and stitch on strips of linen a quarter of an inch wide in the manner shown by the illustration. Edges the head piece from the outside to a on each side with a ruffle as each side edged with lace, and the remainder only with lace. Lay the ruffle to wide on glass, and shape it as toward the sides. Pin the covers as shown by Fig. 34, then the bottom a fifth of an inch wide for a shawl, run in an elastic cord eight inches long, and set on the covers under the head piece according to the corresponding figures. Sew on two strings of colored ribbon, and finish the upper part of the head piece with a ribbon lace.

## Parrot Covers in Point Lace and Muslin, Figs. 1 and 2.

See illustration on page 325.

Work all parrots may easily be mounted by covering them with muslin, lace, or embroidery. Fig. 1 shows a point lace cover arranged on a flat silk parrot bordered with striped silk fringe. Make the eight pieces of the cover according to the design partly given in Fig. 64, Supplement, with point lace. For the manner

Fig. 3.—EMBROIDERED FRINGE FOR SILK BROAD.

lace type and fine thread.



POINT LACE INSERTION FOR CHERMETS. [See Page 322.]

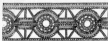


Fig. 4.—FLANNEL BALL FOR SILK BROAD.



Fig. 1.—WATER-PROOF CLOAK FOR GIRLS FROM 10 TO 12 YEARS OLD.—BLACK.—LEOPARD. For pattern and description see Supplement, No. 31, Figs. 25-32.

of working point lace embroidery see Supplement to Harper's Bazar, Vol. III., No. 11. Join the right angle pieces on the sides by filling in the first space between the adjacent design figures and button-hole stitch between. The completed cover is fastened on the under point of the frame, and also on the outer edges and in the middle between two bars. The cover must, of course, be made to fit the person for which it is designed.

Fig. 2.—Parrot cover of muslin and lace insertion. This cover is arranged on a light green parrot, and is made of eight pieces of muslin, which in the original are eleven inches long and nine inches wide on the bottom, and pointed at the top. Each piece must be straight on the bottom. The muslin must be made larger or smaller, according to the size of the parrot. Sew these pieces together on the sides, as along each seam a piece of insertion three-quarters wide, and fasten into the same a plaited strip of muslin edged with lace of the same width. In the middle of the cover part of the insertion must cross each other, and the remaining muslin only to the top. The part lying under the cross must be cut away. Cut away the muslin also under each front of insertion, and fasten the edges carefully with crewel. As each from the outer edges are on insertion, draw into the upper seam a plaited strip three-quarters of an inch wide, and turn the muslin over a strip on each and three-quarters wide; both strips are edged with lace. Fasten the cover on the parrot as already described. Finish the top of the parrot with a bow and ends of muslin, insertion, and lace.

## Infant's Crochet and Knitted Boot.

See illustration on page 325.

This under part of the boot is crocheted with blue wool; the upper part is knitted of white and blue wool. Begin the under part at the toe with a foundation of 20 ch. (chain), and crochet back on this a round in so. (single crochet). Then work with the new firm 14 rounds of 20 ch. in every middle stitch of the former round and 1 ch. in each of the other stitches. After the 14th round, which completes the foot, crochet on each side of the middle stitch, alternate 12 rounds for the heel, and work three pieces together in the middle of the back, and finish the upper. Work the sole with white wool in backward and forward rounds of so. (pointing the needle toward both the thumb of the stitches), and sew it in with crewel

wool stitches. Then work the soles on the upper edge of the foot with five rounds as follows: 1st round (with white wool) 1 ch. in each edge-stitch, 24 round (with white wool) 1 ch. in every round following stitch 1 ch. (double round) after that always 1 ch. 24 round (with blue wool), — 1 ch. in the first ch. of the former round, 1 point composed of 2 ch. and 1 da. in the foot of those, passing over two stitches. Repeat from 2. Work the 4th round with white wool, the 5th round with blue wool, like the 2d round, always working the so. in the ch. of the pieces of the former round. For the upper knitted part of the boot cut 40 stitches of white wool on outer round, knit, and add, with white wool, work eight rounds, alternately doing two stitches and purling two stitches, then three plain rounds; then three slanting three-point rounds of blue wool and six knitted rounds of white wool, after which cut off. Lastly, finish the upper edge with a point round of blue wool, and knit the point round of the reverse; use the two parts of the last together, and through the second round of the reverse run a chain-stitch round of white wool, finished with little tufts on the ends.

## Infant's Flannel Boot.

See illustration on page 325.

This boot is made of double white flannel, trimmed with wadded head a fifth of an inch wide, which is sewed on in herringbone stitch with white cotton. Buttons and head loops serve for fastening the boot. The foot is ornamented with a row of red wadded head.

## Dress with Point Lace Trimming.

See illustration on page 325.

This violet gown dress is trimmed with grey grosgrain ruffles, violet velvet, and center lace. The under-sleeve is trimmed with gold and red ruffles of the material of the dress; each ruffle is trimmed along the gathering thread with a violet velvet piping. The tunic is also trimmed with a ruffle and a violet piping. The square cut of the waist is trimmed with violet velvet and point lace. The pattern of the Point Lace Border is Harper's Bazar, Vol. III., No. 29, p. 360, with four small circles. On the left side on a line of violet velvet. The hem is of violet velvet. The hem is of violet velvet.

Fig. 1.—SILK BROAD.—BOWTIE. For pattern and design see Supplement, No. XXX, Fig. 61.

## Black Cashmere Jacket with Gold and Silver Binding.

See illustration on page 325.

This jacket may be used for dress or house wear. It is bordered, with gold and silver, the bands alternating with each other, and is edged with fringe on each and a quarter with gold and silver. The neck is finished with point lace, with gold band. Cut the jacket from Figs. 14-16, Supplement, of cashmere and silk lining. The bottom must be cut straight, and the tails of the shape shown by the illustration.



Fig. 4.—FLANNEL BALL FOR SILK BROAD.



Fig. 1.—WATER-PROOF CLOAK FOR GIRLS FROM 10 TO 12 YEARS OLD.—BLACK.—LEOPARD. For pattern and description see Supplement, No. 31, Figs. 25-32.

RINGS IN FABLE.

FABULOUS virtues, in the middle and earlier ages, were attributed to rings, particularly if hallowed. No one ever undertook any enterprise of moment without a ring. When Uther the Conqueror landed in England, he wore a ring which had been consecrated by Pope Hadrian. And Henry the first, the first of the Norman princes, wore a ring which had in like manner been hallowed by one of the cardinals, and which he regarded with the most superstitious reverence. There was a fable which was believed in England, till the accession of the house of Hanover, from the days of Edward the Confessor. It was current that this holy king had bestowed a ring on a pilgrim on an altar, and that St. John the Evangelist brought back the ring. These consecrated rings were said to act as sovereign charms against the epidemic.

The Northern people also were very superstitious, and the Romans did not teach their nations these arts. A precious talisman, of exceedingly remote Roman antiquity, was found, in 1861, on the borders of the Rhine near



twelve years ago, directed her executors to purchase certain diamond rings, and present them to a few chosen friends. Passing "from guest to guest," he also said that it was formerly the custom for the bride to give to each of her guests a ring, commonly a pearl hoop. And Wood, in his "Antiquarian Miscellany," relates that, when the philosopher Plato resided at Thelonea, in 550 B.C., on the occasion of the marriage of his screen-maid, he gave every attendant of Athens a gold wire ring.

The Athenian Platonists, or Platonists of the Ring, it is in some respects, the official seal of the Roman pontiff, and bears the effigy of St. Peter drawing his sword. This is used carefully his apostolic letters and private letters, and only by the pontiff himself, or in his presence. It is usually given to his country, or to that of some chosen member of the Sacred College. This is always used with red wax. Another, which is exclusively applied for bulls, is always used with lead. This has the head of St. Peter on the right, and St. Paul on the left, with a cross between the two Apostles. On the other side is the Pope's name, and sometimes his arms. At the demise of the reigning pontiff the seals are broken



POINT LACE COVER FOR PARASOL.

For pattern and design see Supplement, No. XXIX, Fig. 31.



IRVING'S CHERRY AND KNITTED BOOT.



POINT LACE ENDING FOR CHIFFONETTE.

The Gains and Bishops placed this ornament on the third finger of the right hand. There was another relic of the old-time knickerbocker, discovered when the tomb of the Yonkers Bards was opened; a large iron thumb ring, covered with gold, with the device of a winged-foot. This talisman, or talisman, always had a ring with a heavy stone.



CHIFFONETTE WITH POINT LACE EMBROIDERY.—(See Page 325.)

For pattern and description see Supplement, No. XIX, Fig. 31.



POINT LACE ENDING FOR CHIFFONETTE.

Rings have also frequently been so contrived as to contain poison. Thus Demetrius, the prince of Greek writers, poisoned himself with a substance concealed in his ring, as did the great general of ancient times. The Carthaginians were not acquainted with any of the acids and other poisonous matters known to the moderns; but the doctors and sorcerers of Lybia doubtless furnished potent poisons equally subtle and dangerous, when with a ring "might shuffle off this mortal coil." Meaning rings are of great antiquity; and we find in Shakespeare's will that the great dramatist bequeathed to John Hemmings, Richard Cordell, and Henry Cordell "twenty-six children's rings" to buy their rings. It was also formerly the custom, particularly before the Revolution in this country, to present the ladies' friends of the family, who attended the funeral, with a ring and one garigahad thus collected more than a dozen. A venerable lady, descended from the colonial aristocracy, who died in Philadelphia about



SWISS MITTEN AND LACE INSERTION COVER FOR PARASOL.

by the cardinal coverings, and the manner chosen by the cardinals is complimented with where by the city of Rome.

Catholic bishops always wear a ring on the third finger of the right hand, as a mark of their union with the Church. This date back as far as the fourth century. The service is the



IRVING'S FLANNEL BOOT.



DRESS WITH POINT LACE TRIMMING.

For pattern of Waist see Harper's Bazar, Vol. III, No. 1, Supplement, No. IV, Figs. 34-35.



BLACK CASHMERE JACKET TRIMMED WITH GREEN AND SILVER BEADS.

For pattern and description see Supplement, No. IV, Fig. 34-35.



FIG. 1.—STREET SUIT OF GRAY FINEST.—(Back.)

For pattern and description see Supplement, No. 1, Figs. 1 and 2.

FIG. 2.—FANCY SUIT OF GRAY FINEST.—(Front.)

For pattern and description see Supplement, No. 1, Figs. 3 and 4.

FIG. 3.—STREET SUIT OF LIGHT BROWN JAPANESE LACE.

For pattern and description see Supplement, No. 1, Figs. 5 and 6.

FIG. 4.—STREET SUIT OF GRAY FINEST.—(Front.)

For pattern and description see Supplement, No. 1, Figs. 7 and 8.



FIG. 1.—STREET SUIT OF GRAY FINEST.—(Back.)

For pattern and description see Supplement, No. 1, Figs. 1 and 2.

FIG. 2.—STREET SUIT OF GRAY FINEST.—(Front.)

For pattern and description see Supplement, No. 1, Figs. 3 and 4.

FIG. 3.—STREET SUIT OF GRAY FINEST.—(Back.)

For pattern and description see Supplement, No. 1, Figs. 5 and 6.

FIG. 4.—STREET SUIT OF GRAY FINEST.—(Front.)

For pattern and description see Supplement, No. 1, Figs. 7 and 8.



Fig. 1.—NIGHT SLIP FOR CHILD UNDER 2 YEARS OLD.—BACK.  
For pattern and description see Supplement, No. XII, Page 34-35.



INFANT'S SHIFT.  
For pattern and description see Supplement, No. XVI, Figs. 43 and 44.



SHIFT WITH FLAP ON FOR NEW-BORN INFANT.



Fig. 2.—NIGHT SLIP FOR CHILD UNDER 2 YEARS OLD.—FRONT.  
For pattern and description see Supplement, No. XII, Page 34-35.



Fig. 1.—PIQUE RIB WITH SHOULDER STRAPS AND BUCKLE—FRONT.  
For pattern and description see Supplement, No. XXV, Page 40-41.



INFANT'S CROCHET JACKET.



Fig. 2.—PIQUE RIB WITH SHOULDER STRAPS AND BUCKLE—BACK.  
For pattern and description see Supplement, No. XXV, Page 40-41.



PIQUE RIB WITH LAPPETS.  
For pattern and description see Supplement, No. XXV, Page 40.



INFANT'S SHIFT JACKET.  
For pattern and description see Supplement, No. XV, Page 36-37.



INFANT'S QUILTED UNDER-WAIST.  
For pattern see Supplement, No. XVIII, Figs. 47 and 48.



INFANT'S JACKET.  
For pattern see Supplement, No. XX, Page 38-39.



CROCHET RIB WITH TIES.  
For pattern see Supplement, No. XXVI, Page 42.



INFANT'S PETTICOAT TRIMMED WITH UNDER-WAIST.  
For description see Supplement.



Fig. 1.—INFANT'S CROCHET BAND.



COVER FOR INFANT'S PILLOW.  
For pattern and description see Suppl. No. XIII, Fig. 12.



Fig. 2.—INFANT'S KNITTED BAND.



INFANT'S BATHING GOWN.  
For pattern and description see Supplement, No. XXI, Page 36.



Fig. 1.—INFANT'S CROCHET UNDER-WAIST.—FRONT.  
For pattern and description see Supplement, No. XVIII, Fig. 44.

INFANT'S MESH AND CROCHET CAP.



INFANT'S UNDER-WAIST.  
For pattern and description see Supplement, No. XVIII, Figs. 45 and 46.



CROCHET RIB.  
For pattern see Supplement, No. XXVII, Fig. 44.



INFANT'S POINT LACE CAP.



Fig. 2.—INFANT'S CROCHET UNDER-WAIST.—BACK.  
For pattern see Supplement, No. XVIII, Fig. 44.



INFANT'S BLUE CAMBRIC GOWN.  
For pattern and description see Supplement, No. X, Page 32-33.



INFANT'S PIQUE RIB WITH TAPE TRIMMING AND POINT RIBBON EMBROIDERY.  
For pattern and description see Supplement, No. XXII, Figs. 47 and 48.



INFANT'S KNITTED UNDER-WAIST.



PIQUE RIB WITH POINT RIBBON EMBROIDERY.  
For pattern and description see Supplement, No. XXIII, Fig. 49.



INFANT'S BASKET WITH HOT WATER BOTTLE.



INFANT'S RIBBON PIQUE SLIP.  
For pattern and description see Supplement, No. XIX, Fig. 43-44.





CHURCH DECORATION AT EASTER.

and is the mother of three sons. Her first husband, Arsenius Black, was a civil engineer of New York town. Her present husband, John Morris, a merchant of South Pass, Wyoming Territory, is a native of Poland.

Mr. Morris is said to be a woman of great devotion of character, though charitable and sympathetic by nature. Religiously she is a Presbyterian. She is above the average stature, and weighs about 160 pounds. Her course thus far has given satisfaction to the community where she resides. Her first decision, indeed, was against herself; for when her predecessor was accused on her husband, for refusing to surrender to her the papers pertaining to his office, on the plea being urged by the counsel that she could not properly judge a case in which she herself was an interested party, she at once discharged the prisoner. She is reported to be re-

solutely secure on drunkenness, remorselessly inflicting on every inebriate brought before her the full penalty of the law. Some of these are said to have tried the effect of tears upon her, but they decided afterward that it did no more good than pouring whiskey down a rickade.

One immediate result of her accession to the court-room, says one of the local papers, is that the jury-room has been fitted up with a degree of neatness and taste in striking contrast with the coarse and neglectful provision formerly made; and the old, dingy, and filthy place where the last grand jury was compelled to spend long weary weeks has given place to a neat, well-furnished room, carpeted and hung with pictures, with every preparation for the comfort of the occupants, which speaks well for the refining influence of female association even in a jury-room.

#### DECORATING A CHURCH (EASTER-EVE).

The old grey channel with looks proud,  
Gilt by the chisel centuries,  
Shed from the glory of those saints  
Who in yon window gleam,  
And gild that every window shows  
In our joyous day,  
Those stained walls seem blushing  
As if to rival them.

Assonant bloom with a dye  
As proud as that of Tyne  
Adorned round the altar-rose  
Open with a banner dye  
Vibrant with the marble halls  
Of that stately knight,  
And every beam's halo  
In flower-wealth to the light.

And while the vespers deck the wall  
And tapers the pillars with verdant flames,  
Some voices that have raised the cliff  
Where the storm-swept crags loom;

And softly on the braided laid  
That silence is often said, we hear  
The one sentence they breathe forth,  
So tender sweet, so silver clear.

Then presently, with rapid pace,  
A different dinor tremble the voice,  
A faint chorus to the strains  
Of David's words hath passed;  
David we see, or think we see,  
All harkening to the west,  
With strains of spirit and shiver of sword,  
And banners gathering from afar.

And from this widely side and there  
A voice more up, as the look more  
One harkening to the west,  
Where banners in hoarded walls, outposts;  
And then a choir of angels comes,  
To lead to back to Eden's house,  
Where voices that the Southern winds,  
And whispering doves confirmed by choirs.



# HARPER'S BAZAR.

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## Ladies' and Children's Summer Toilets.

Fig. 1.—Sleeve of ELEGANT CLOTHING, stamped with black in a Greek pattern. The suit consists of waist, skirt, tunic, basque-bod, and black gown with bow. Black hat with feather.

Fig. 2.—DRESS OF LAVENDER MOURNING, trimmed with black band. High waist and close sleeves, with long collar and cuffs.

Fig. 3.—Sleeve of FINEST PASTEL, trimmed with black velvet and fringe. Wide-plumed bonnet on the skirt. Tunic trimmed with velvet ribbon and fringe. Loose jacket, with black velvet

revers and cuffs, slashed at the sides. Black lace bonnet.

Fig. 4.—DRESS FOR GIRLS, FROM 4 TO 6 YEARS OLD. Dress of blue flannel, trimmed with furings of the same material and black velvet ribbon. The waist is cut square in front, and worn over a chemise blouse of tucked 7/8 in. muslin.

Fig. 5.—DRESS FOR GIRLS, FROM 6 TO 10 YEARS OLD. Under-dress of buff and white striped muslin, trimmed with a strip of buff muslin, scalloped and bound with white. Buff muslin over dress, with shirred waist, cut square on the front and back, and trimmed with scalloped bound with white.



LADIES' AND CHILDREN'S SUMMER TOILETS.

